# MICHAEL NYVANG

# River and land

(2004)
concert version

Cymbalum, percussion and sound regie

*for Françoise Rivalland*

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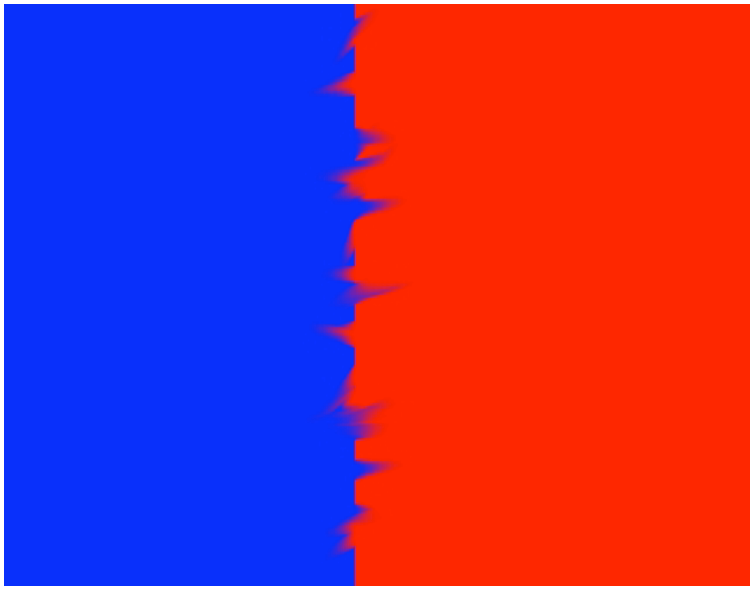
# About

The cymbalum is an instrument with an amazingly rich sound. It has fascinated many composers during the time, notably Igor Stravinsky, but surprisingly enough have found relatively few placements in new music compared to the piano and the electric guitar. It bypasses both those instruments in many ways, but is maybe also significantly more difficult to play well, so maybe it is due to the lack of able performers, that composers and bands hesitate to use it in their projects. However the harmonic and percussive richness of the instrument is literally a gold mine for composers and musicians to investigate.

*River and land* is conceived as a part of a music theater, or mixed media, trilogy *Entreacte* consisting of the three movements: *River and land*, *The race of the champions* and *Lights on.* As of 2010 only *River and land* has been composed and performed in this concert version.

There are in the title a duality: "*The river*" and "*The land*", water and earth, and this duality is displayed in the relationship between the two parts of the work. They share a drum, a foundation, but whereas the first part is a moving virtuoso minimalist music, pure fluid textures and harmonic musical sounds, then the second part is a meditative and stationary soundscape, not moving, even in the sense that here the performer sit down. And the sounding material is percussive instruments nourished from echoes from a tennis match in a park in the town. Non musical sounds, but still sharing the drum, the beats, here from the hits of the rackets on the tennis ball, the sound of two young people playing, amusing themselves, in the town, next to the fluid waters of the river. But as such, in the second part, we have left the pure instrumental music, and entered into the society, the melting of towns, peoples and the natures sounding universes. The two parts are thus, intentionally very different.

The work is dedicated to, and written for *Françoise Rivalland*. The title also carries a homage to *Françoise Rivalland*, who first performed it during the festival *Les musiques in Marseilles, France* in 2005.



# Instrumentation

## Percussion and amplified cymbalum:

*Set-up A (Cymbalum)*
4 crotales (Eb, Bb, F, C) - placed close to the cymbalum, and played with cymbalum beaters.
4 gongs - similar placement and use as crotales.
1 bassdrum with pedal - placed on floor, and muted.
1 angklung, (hand held, to be used moving from A to B)

*Set-up B (Sitting on a pillow)*
Grosse Caisse,
4 bellcups (G, A, C#, D#),
2 transistor radios,
2 temple blocks,
1 pillow.

## Sound regie

Recording of a tennis match in a park. CD or soundfile included with the score.
In case the sound is missing, contact www.alienpicnic.com.

# Performance notes

## Noteheads:

□ = play on gongs

◇ = play on crotales

## Radios:

The two radios should be tuned in between bands so they recieve a mix of noise and content. (broadcasts of voice or music programmes).
Moving the tuner as indicated in the score should result in a gradual change from mostly noise, to a mix of noise and content.

## Amplification (optional):

The amplification of the cymbalum should be done carefully with contact microphones. The intention is to allow the sound regie to balance the sound, so that it fills the entire concert hall with an intense quite loud crystaline sound. It is an experiment, and up to the performer to decide if this should be tried.

## Meter:

1/10 = duration of a quintuplet eight note. 1/12 = duration of a sextuplet eight note.

## Public performance possibilities:

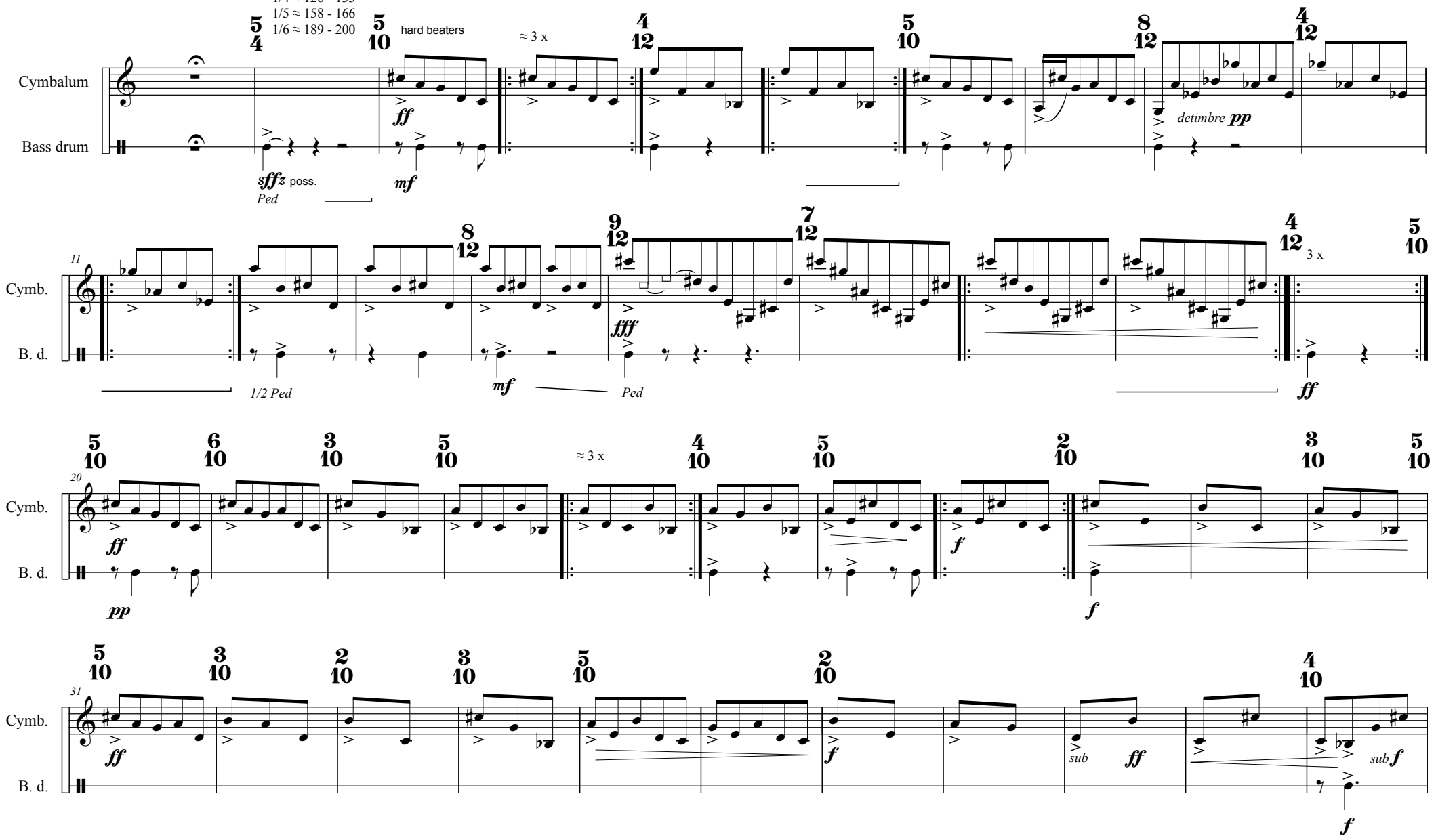
*River and land* should always be performed in its entirety if possible. A note in the programme should clearly indicate whenever this for practical reasons is not possible. There exist a version composed for marimba / vibraphone catalogue No. 33, replacing the cymbalum, for percussionists not mastering the cymbalum. In all cases, this note is OBLIGATORY to include in the programme: *"For Françoise Rivalland"*.

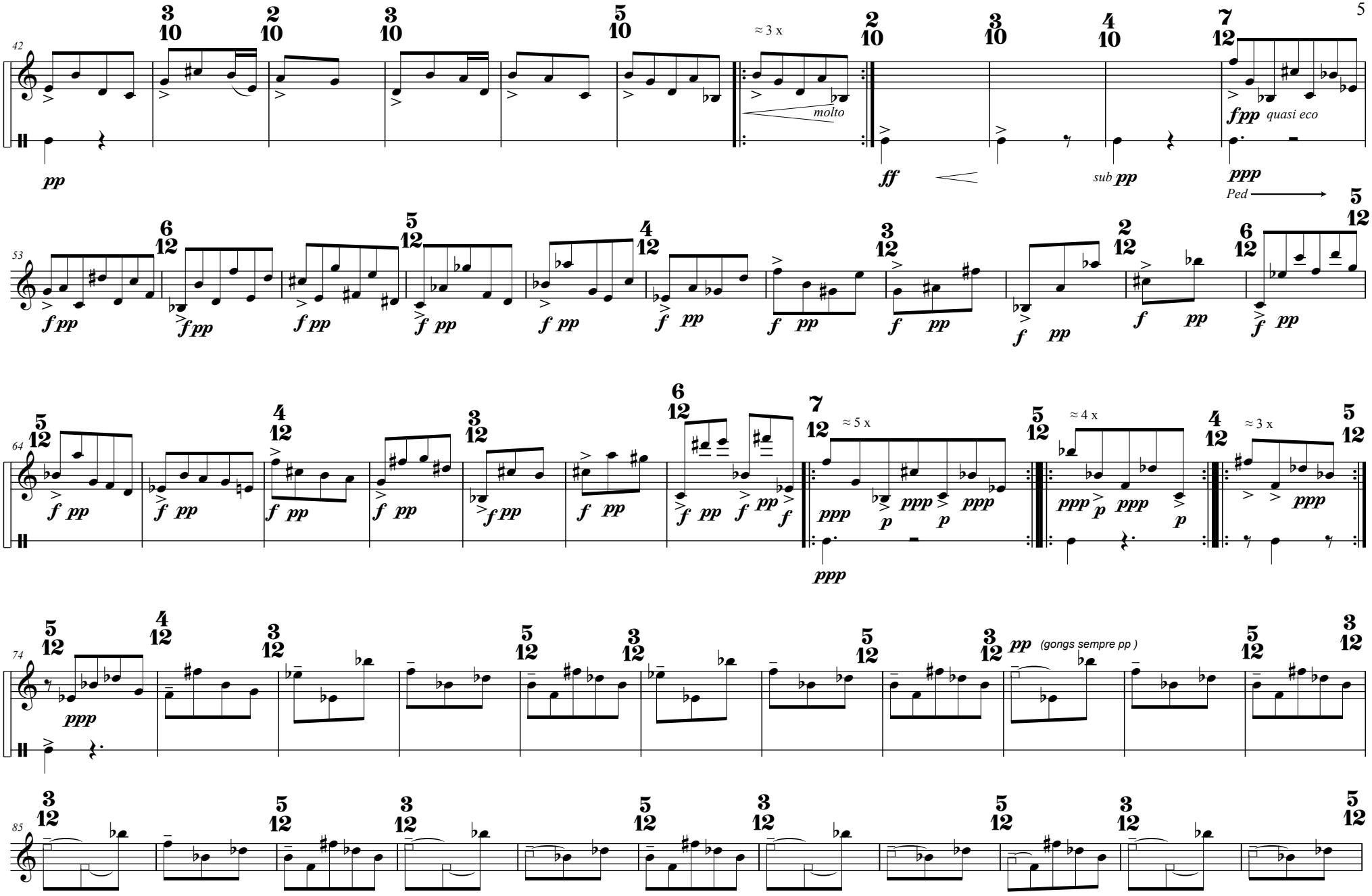
# River and land

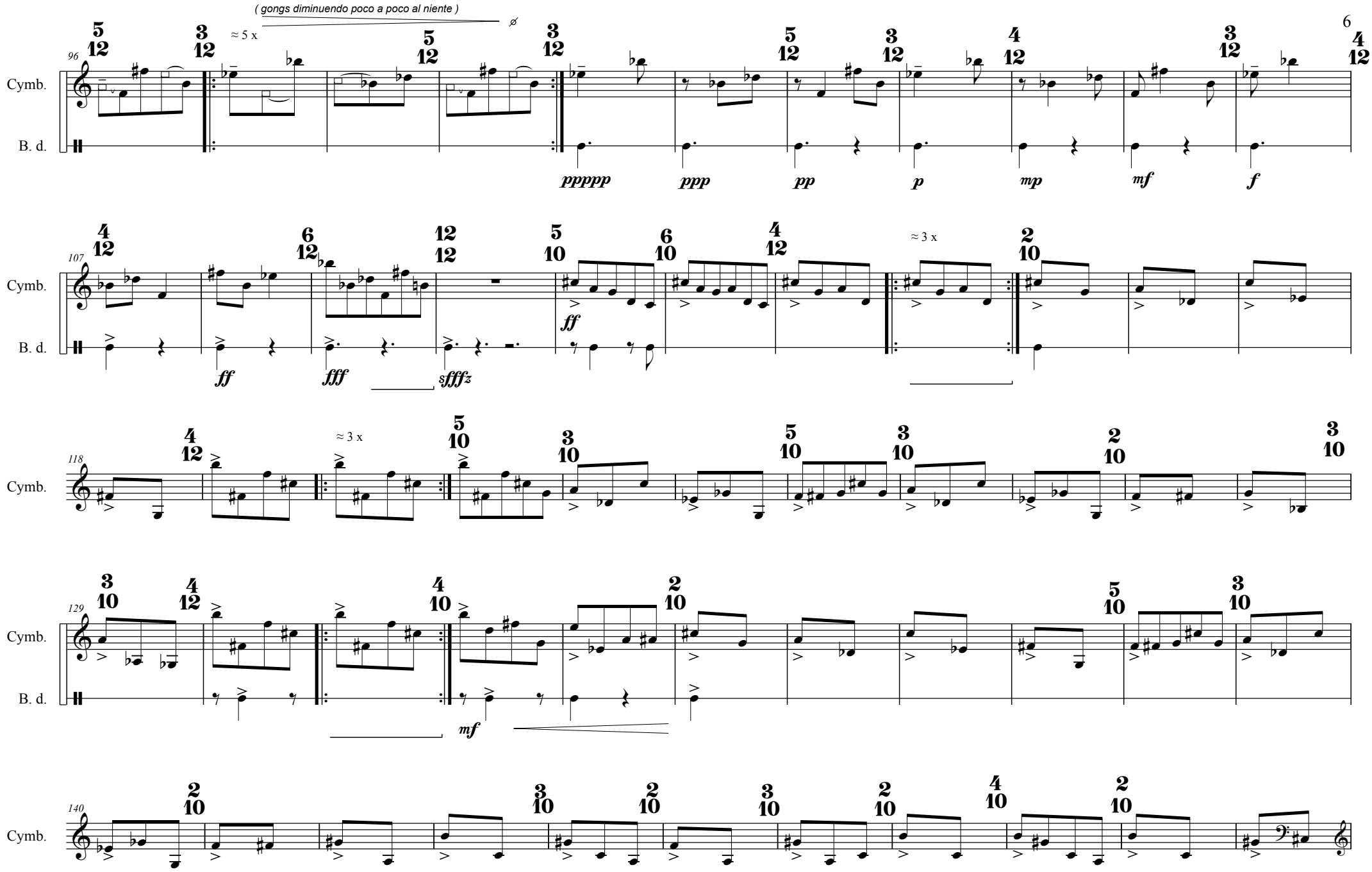
**(concert version)**

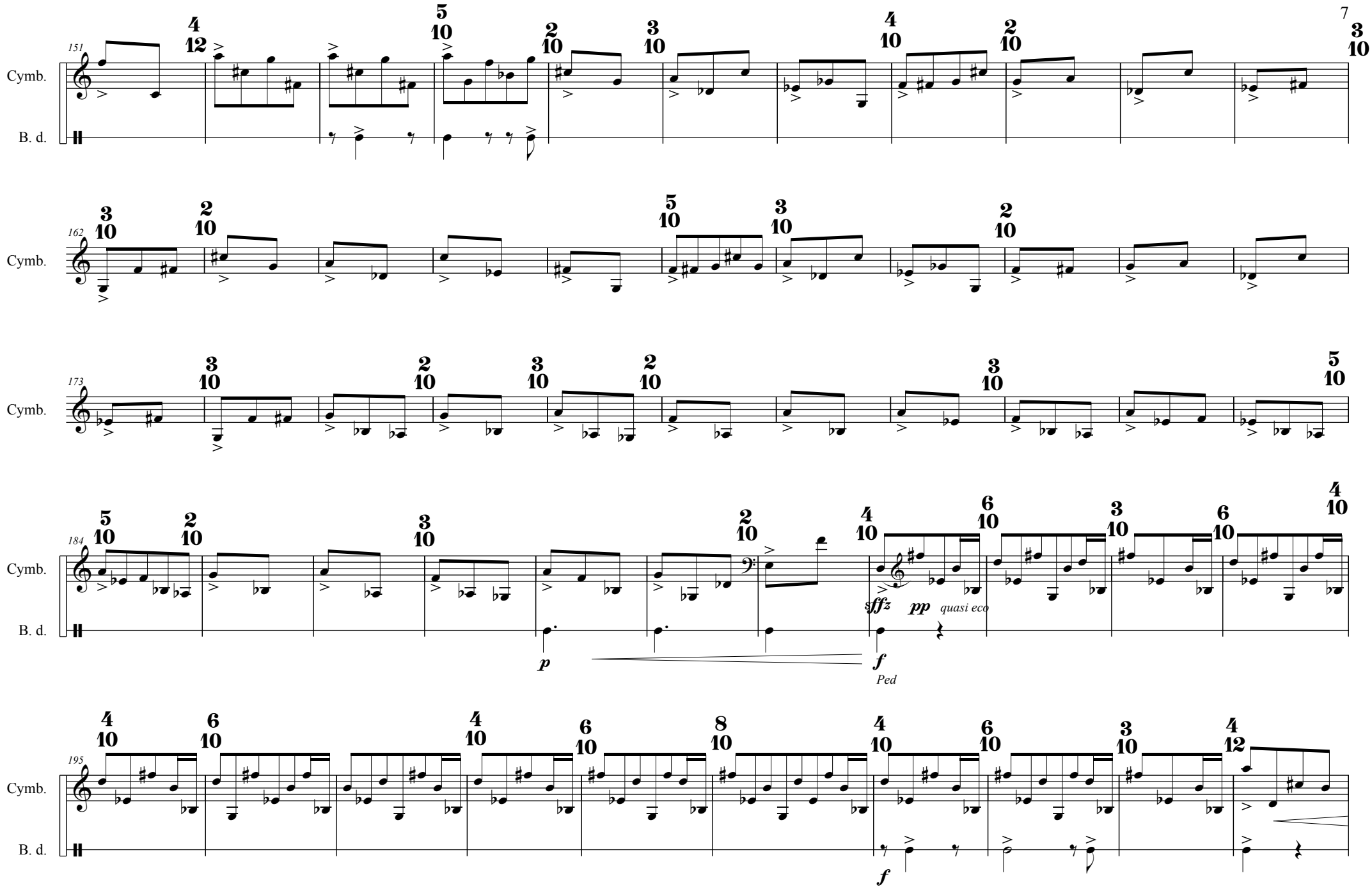
**Michael Nyvang**
**2004**

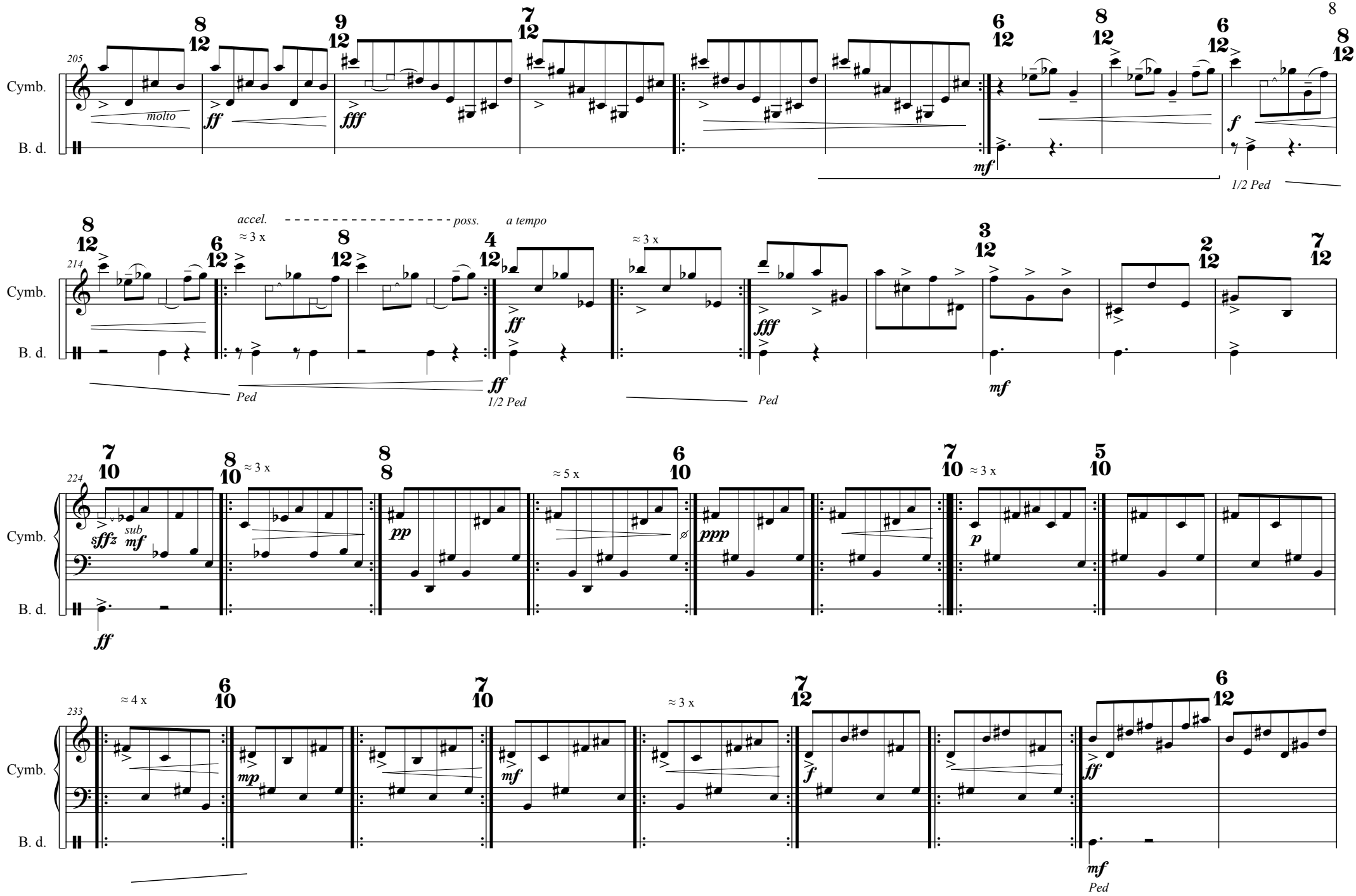
**Presto maniaco**
1/4 ≈ 126 - 133
1/5 ≈ 158 - 166
1/6 ≈ 189 - 200

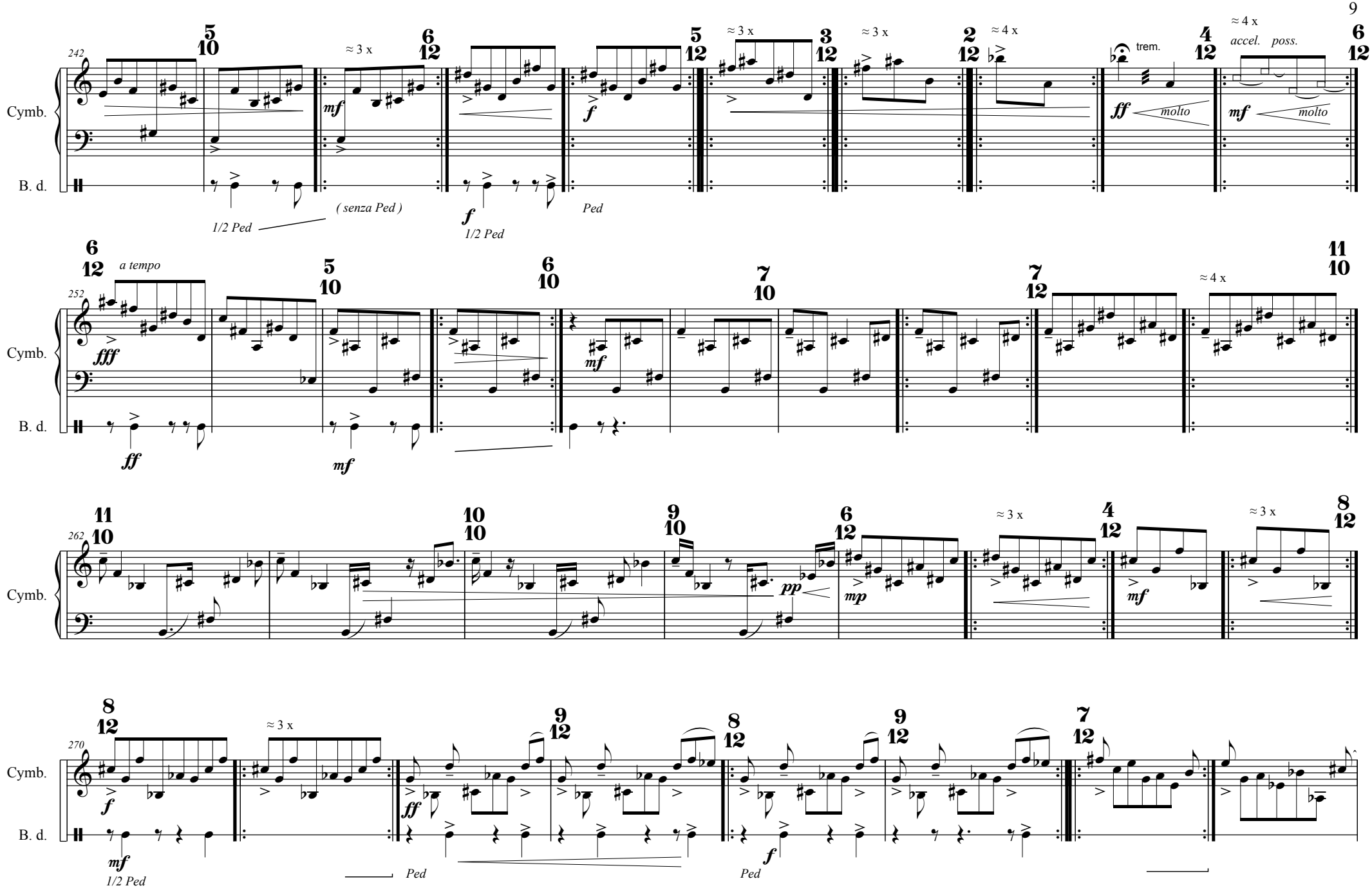


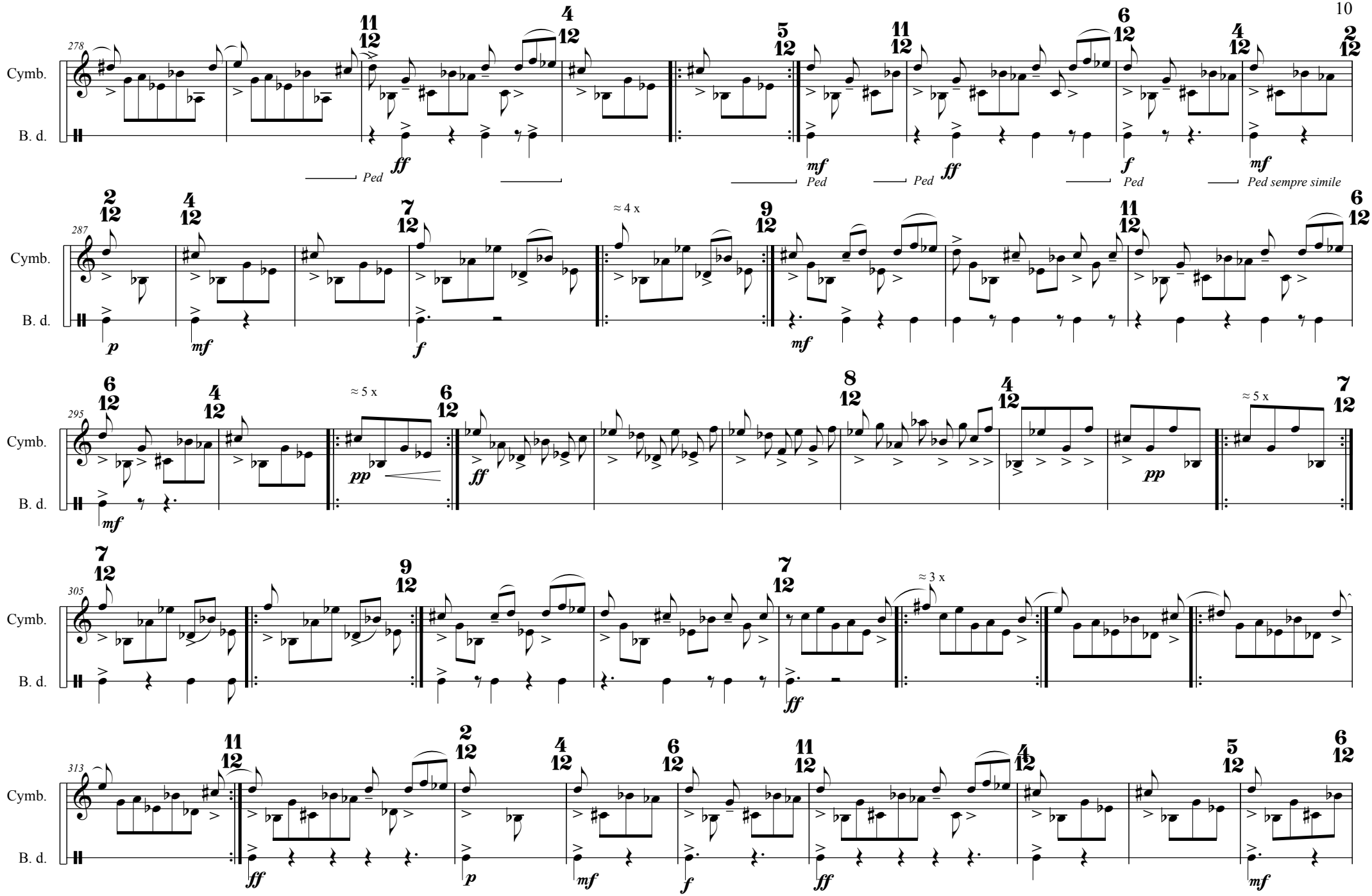

42
Cymb.
B. d.
pp
≈ 3 x
molto
ff
sub pp
fpp quasi eco
ppp
Ped
53
Cymb.
64
Cymb.
B. d.
≈ 5 x
≈ 4 x
≈ 3 x
74
Cymb.
B. d.
pp (gongs sempre pp )
85
Cymb.

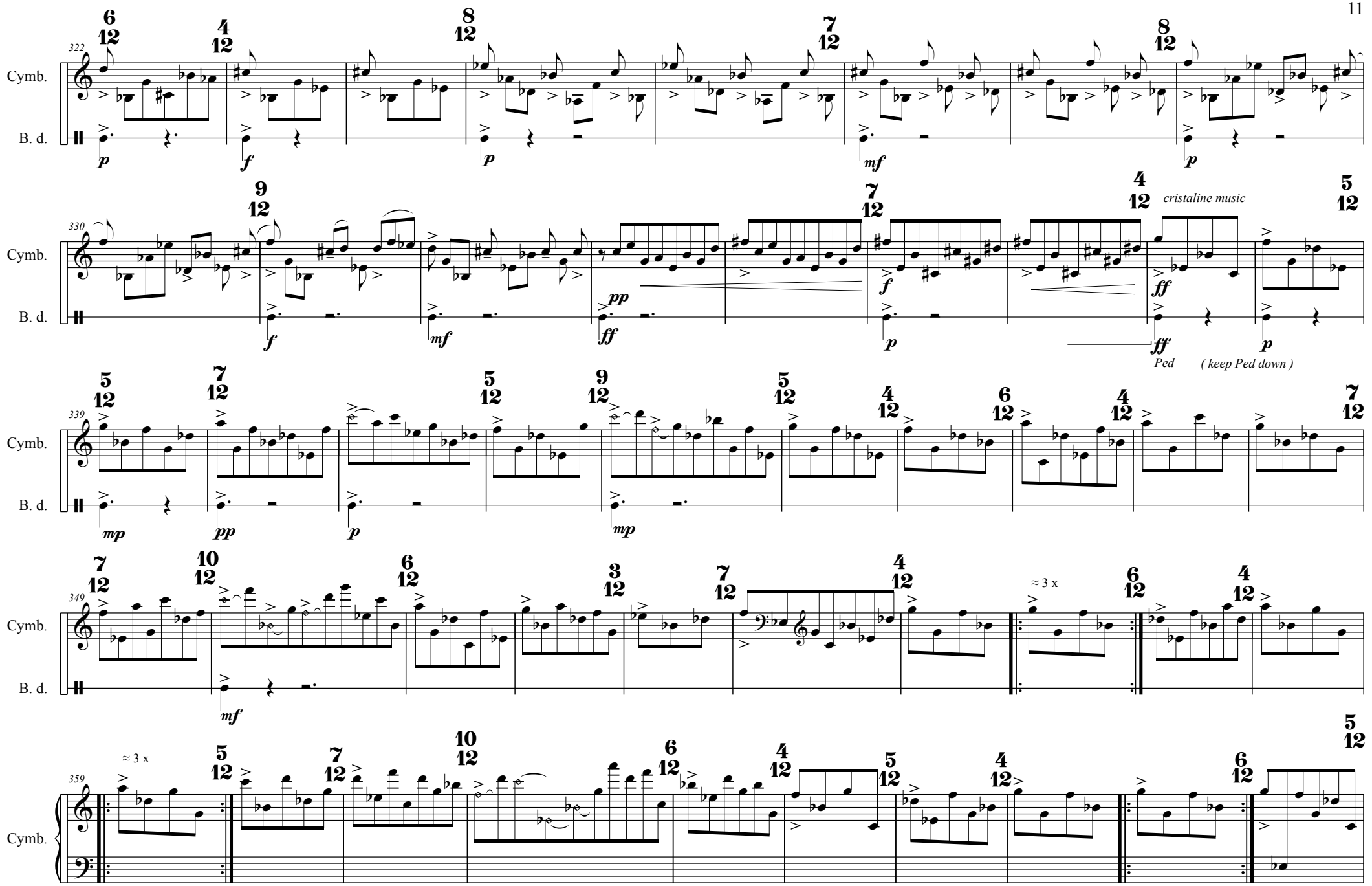

( gongs diminuendo poco a poco al niente )
≈ 5 x
96
Cymb.
B. d.
ppppp
ppp
pp
p
mp
mf
f
107
ff
fff
sffffz
≈ 3 x
118
129
mf
140

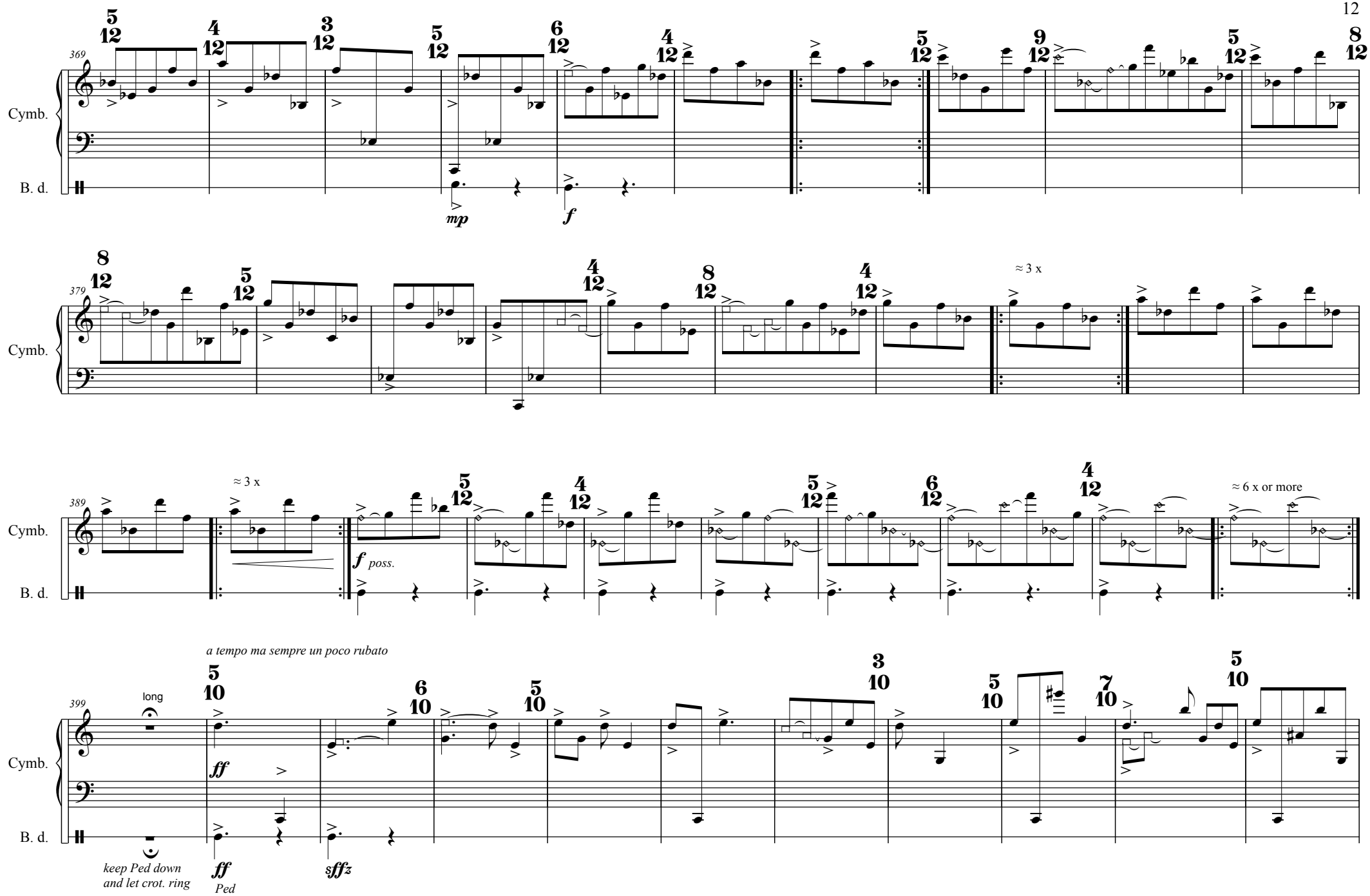

151
Cymb.
B. d.
162
Cymb.
173
Cymb.
184
Cymb.
B. d.
sffz
pp
quasi eco
p
f
Ped
195
Cymb.
B. d.
f

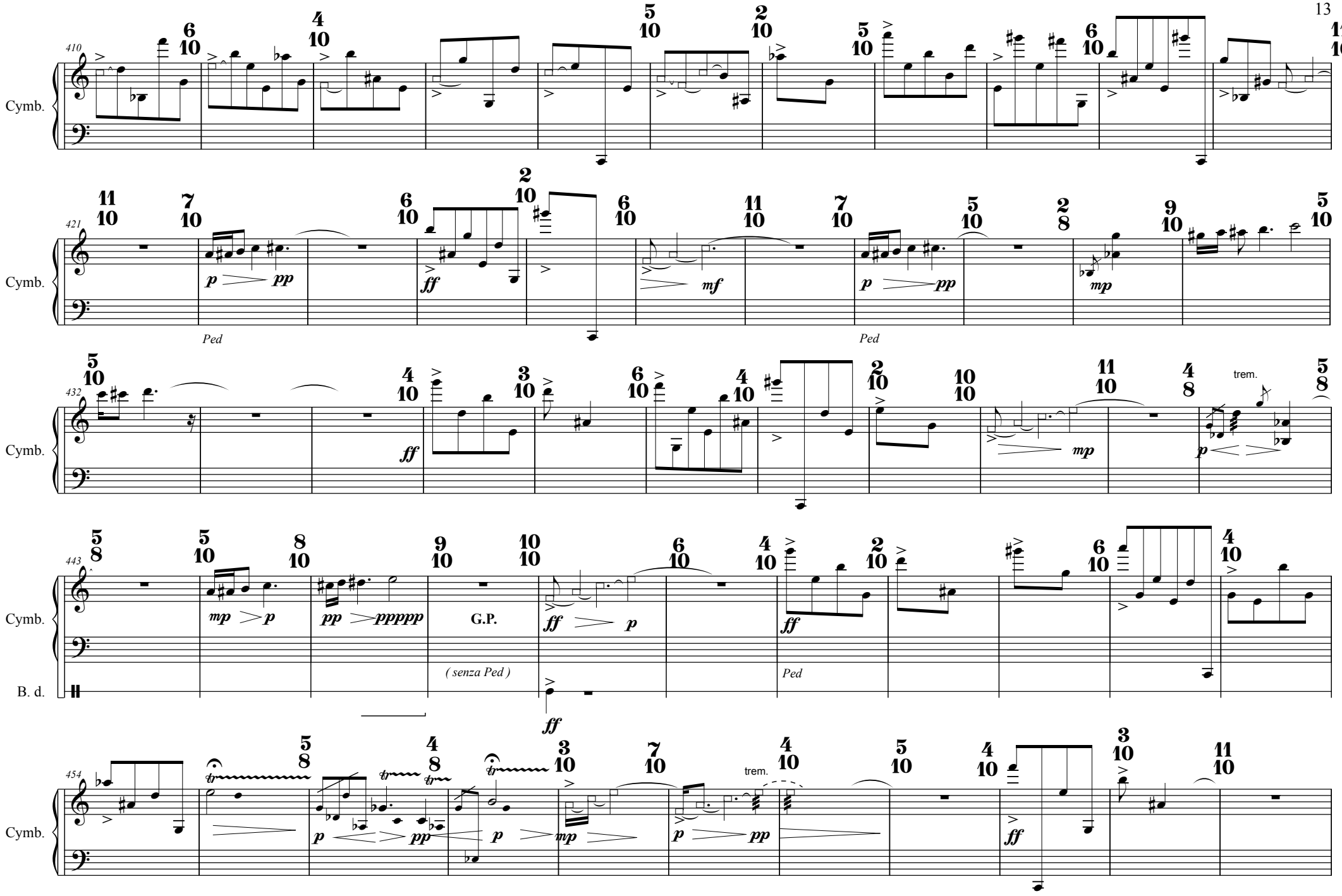

205
Cymb.
B. d.
molto
ff
fff
mf
f
1/2 Ped
214
accel.
≈ 3 x
poss.
a tempo
Ped
1/2 Ped
224
sffz
sub mf
pp
≈ 5 x
ppp
p
233
≈ 4 x
mp
mf
f
Ped

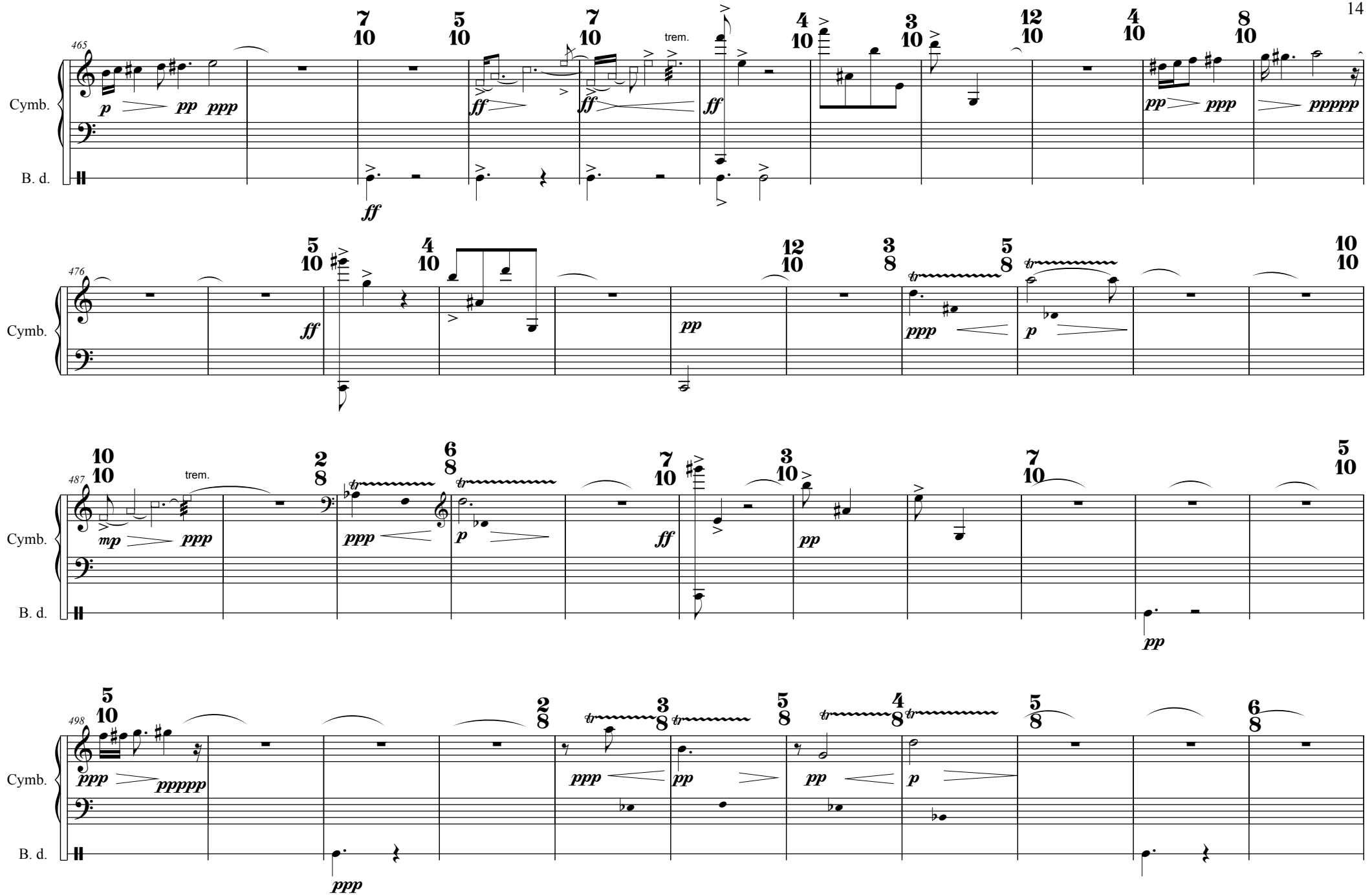

242
Cymb.
B. d.
5/10
≈ 3 x
6/12
mf
5/12
f
≈ 3 x
3/12
≈ 3 x
2/12
≈ 4 x
trem.
4/12
ff
molto
≈ 4 x
accel. poss.
6/12
mf
molto
1/2 Ped
( senza Ped )
f
1/2 Ped
Ped
252
6/12
a tempo
fff
ff
5/10
mf
6/10
mf
7/10
7/12
≈ 4 x
11/10
262
11/10
10/10
9/10
pp
6/12
mp
≈ 3 x
4/12
mf
≈ 3 x
8/12
270
8/12
f
≈ 3 x
ff
9/12
8/12
f
9/12
7/12
mf
1/2 Ped
Ped
Ped

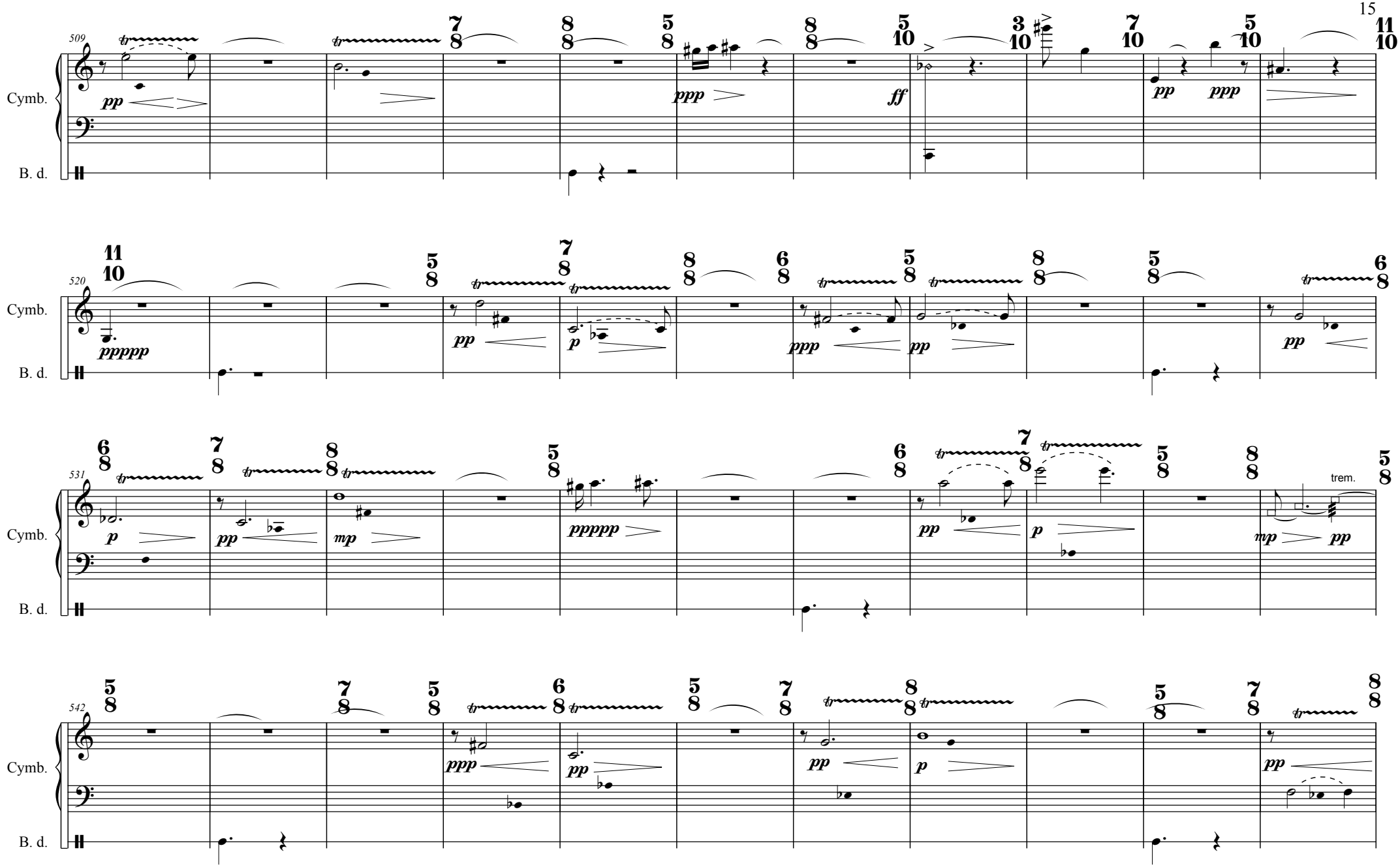

278
Cymb.
B. d.
Ped
Ped
Ped
Ped
Ped sempre simile
287
≈ 4 x
295
≈ 5 x
≈ 5 x
305
≈ 3 x
313

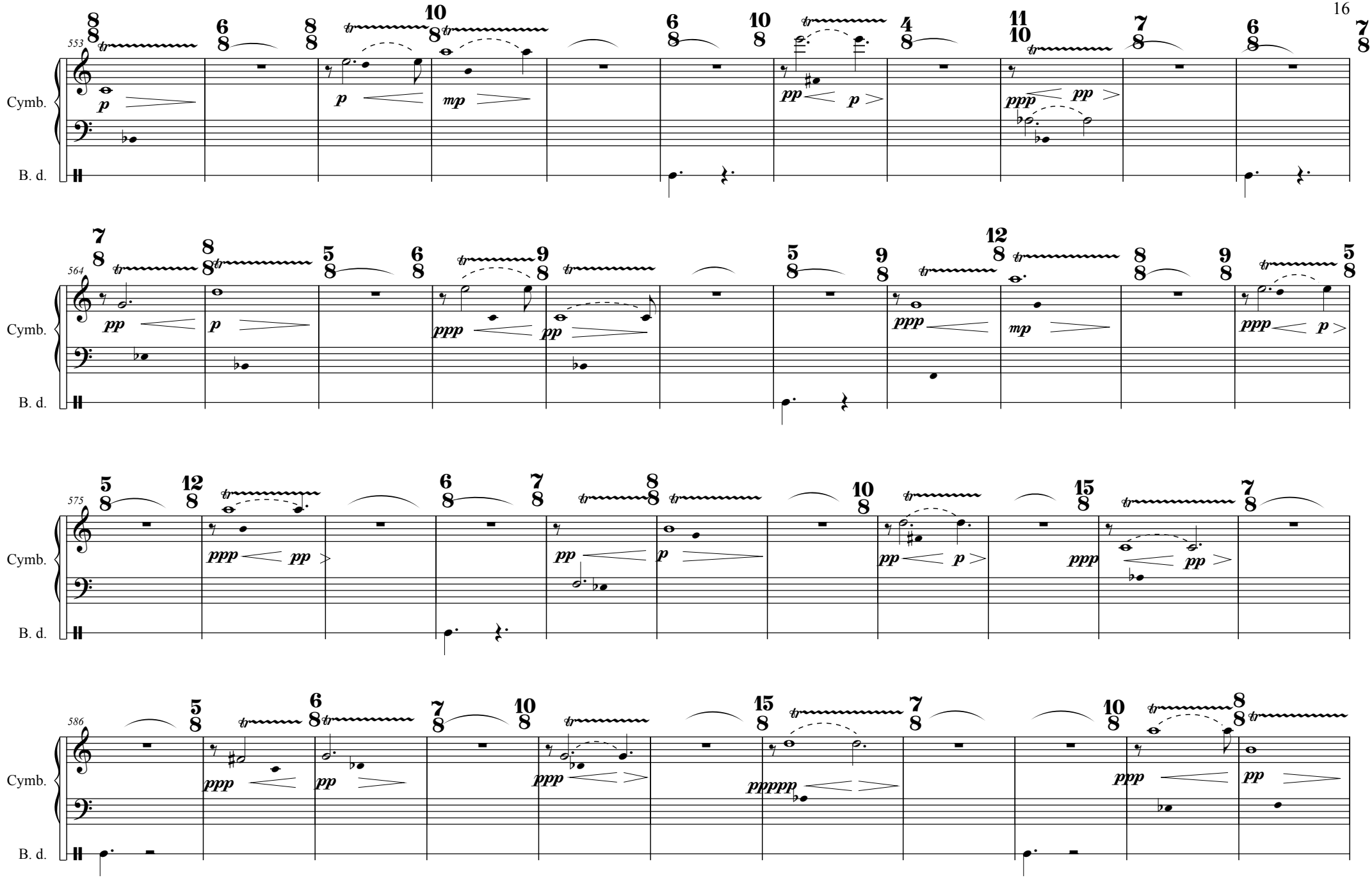

322
Cymb.
B. d.
330
Cymb.
B. d.
cristaline music
Ped
( keep Ped down )
339
Cymb.
B. d.
349
Cymb.
B. d.
≈ 3 x
359
Cymb.
≈ 3 x

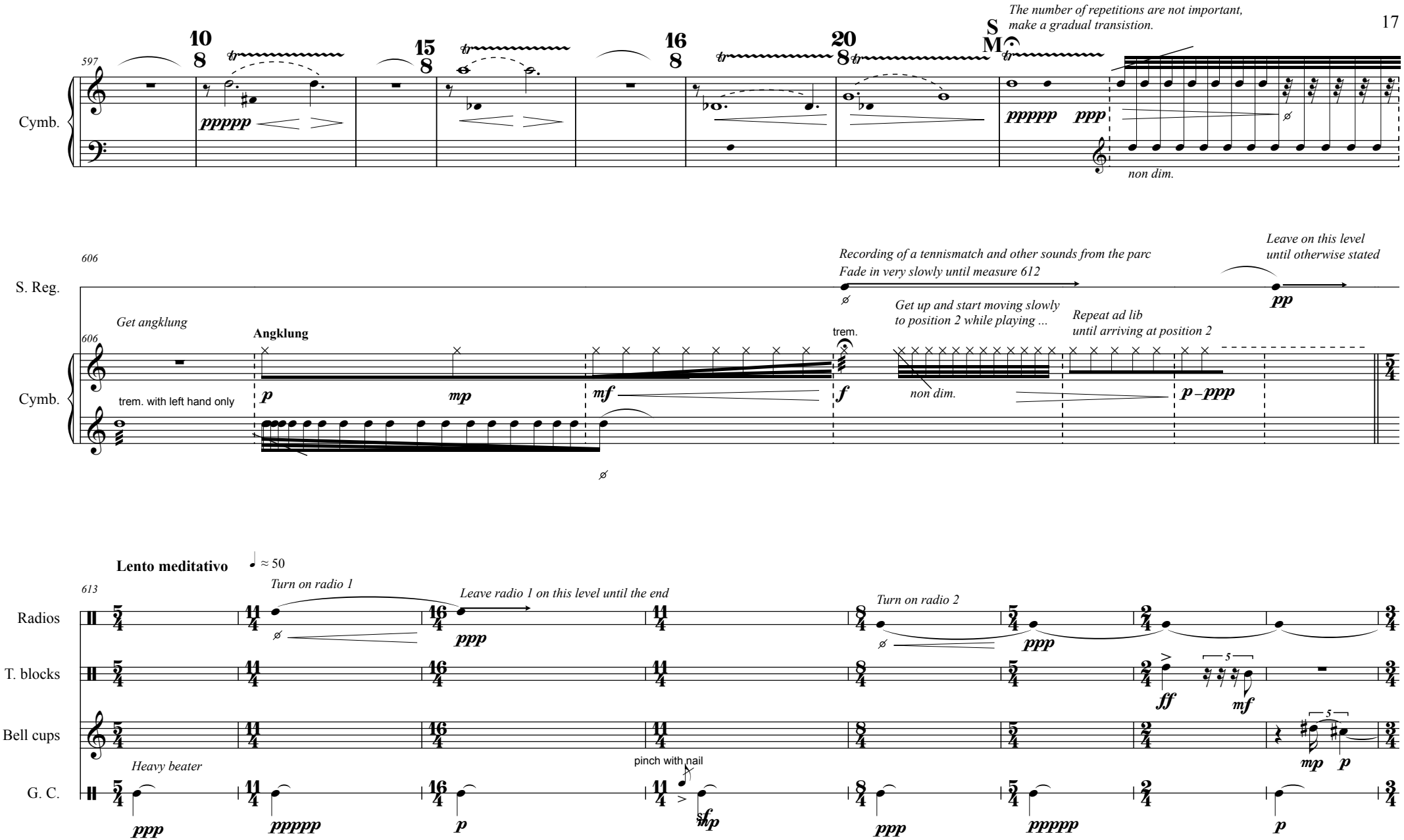

369
Cymb.
B. d.
mp
f
379
≈ 3 x
389
f poss.
≈ 6 x or more
a tempo ma sempre un poco rubato
399
long
ff
keep Ped down
and let crot. ring
ff
Ped
sffz

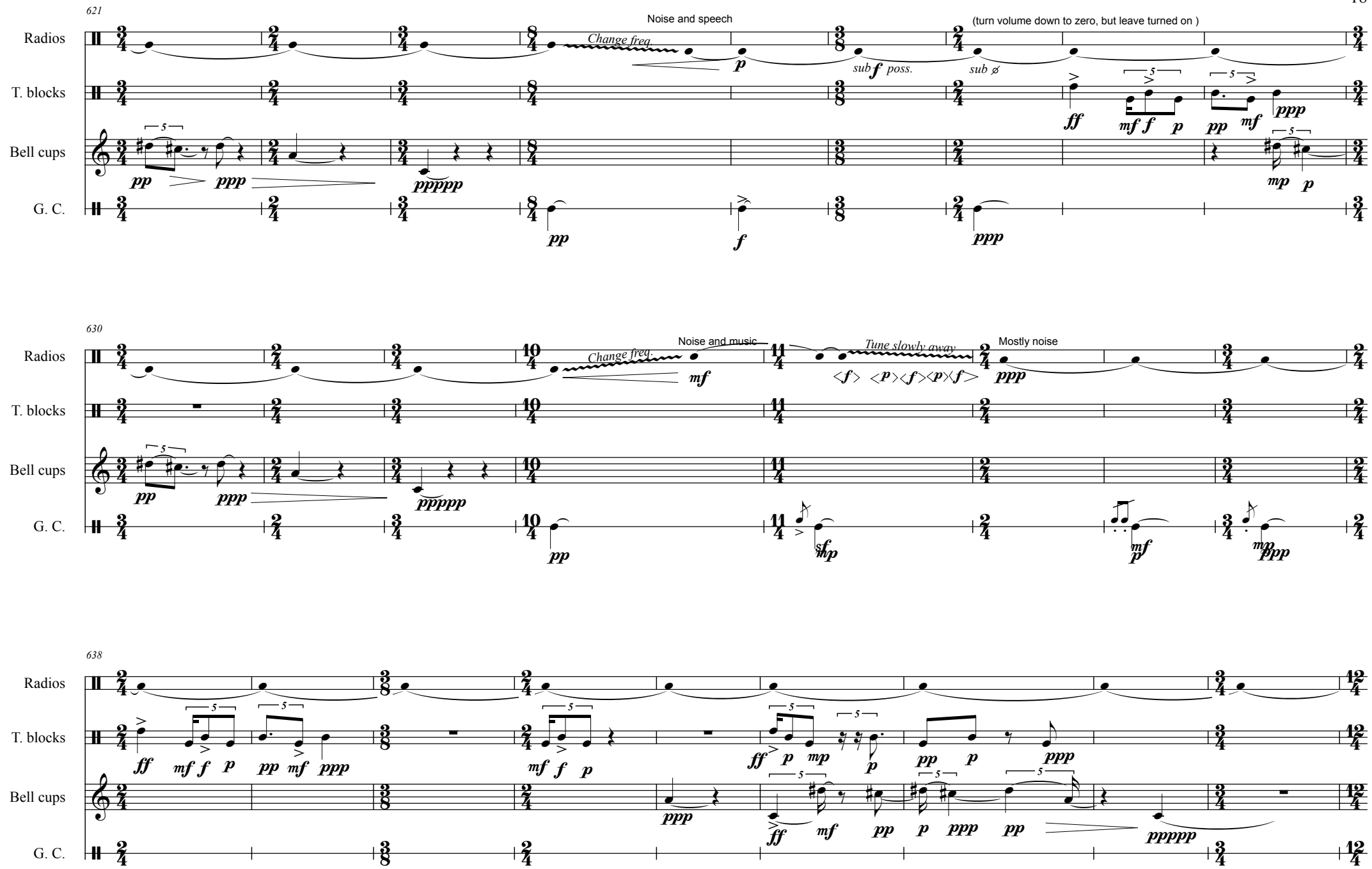

410
Cymb.
421
Cymb.
p
pp
Ped
ff
mf
p
pp
Ped
mp
432
Cymb.
ff
mp
p
trem.
443
Cymb.
B. d.
mp
p
pp
ppppp
G.P.
( senza Ped )
ff
p
ff
Ped
ff
454
Cymb.
p
pp
p
mp
p
pp
trem.
ff

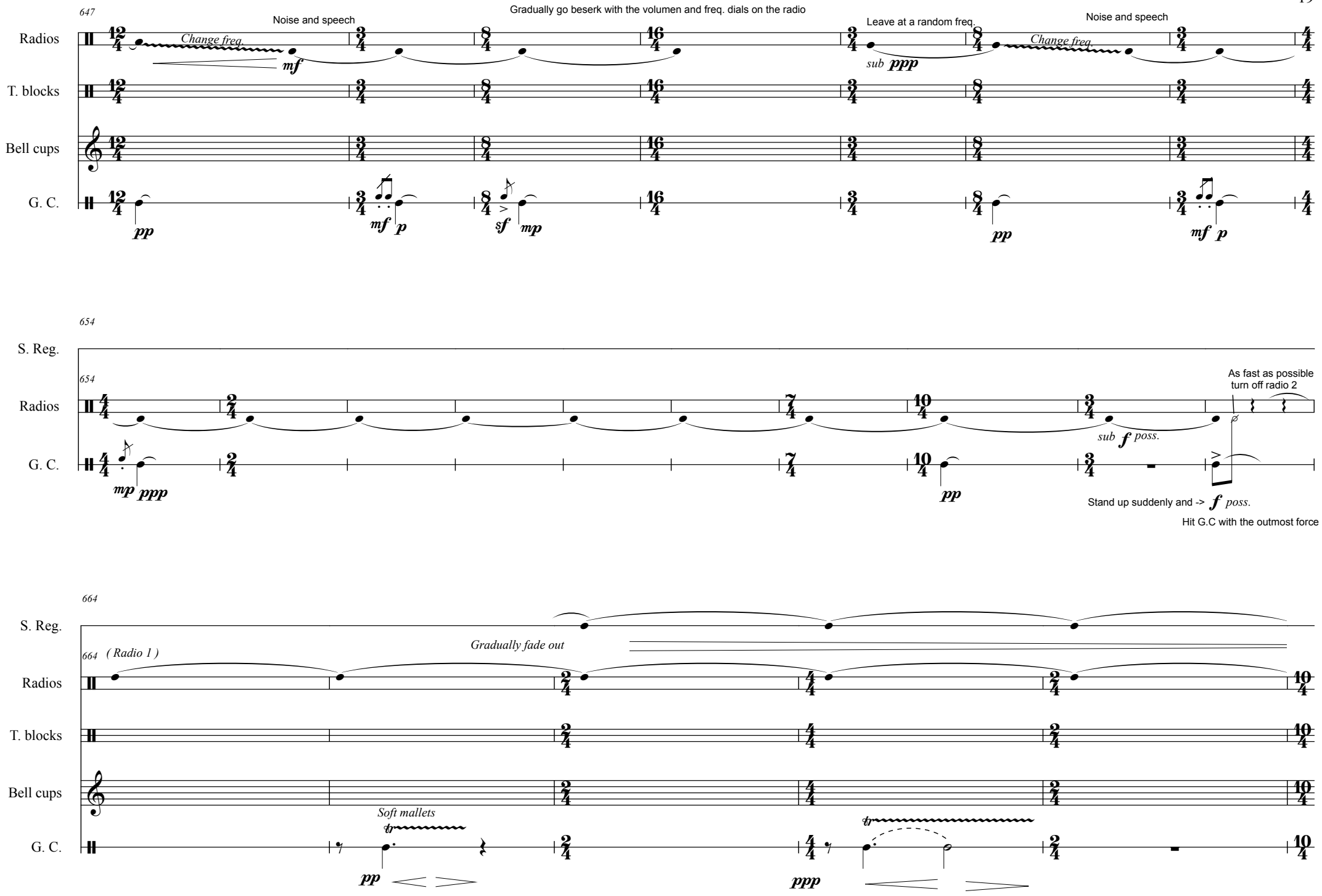

465
Cymb.
B. d.
trem.
476
487
498

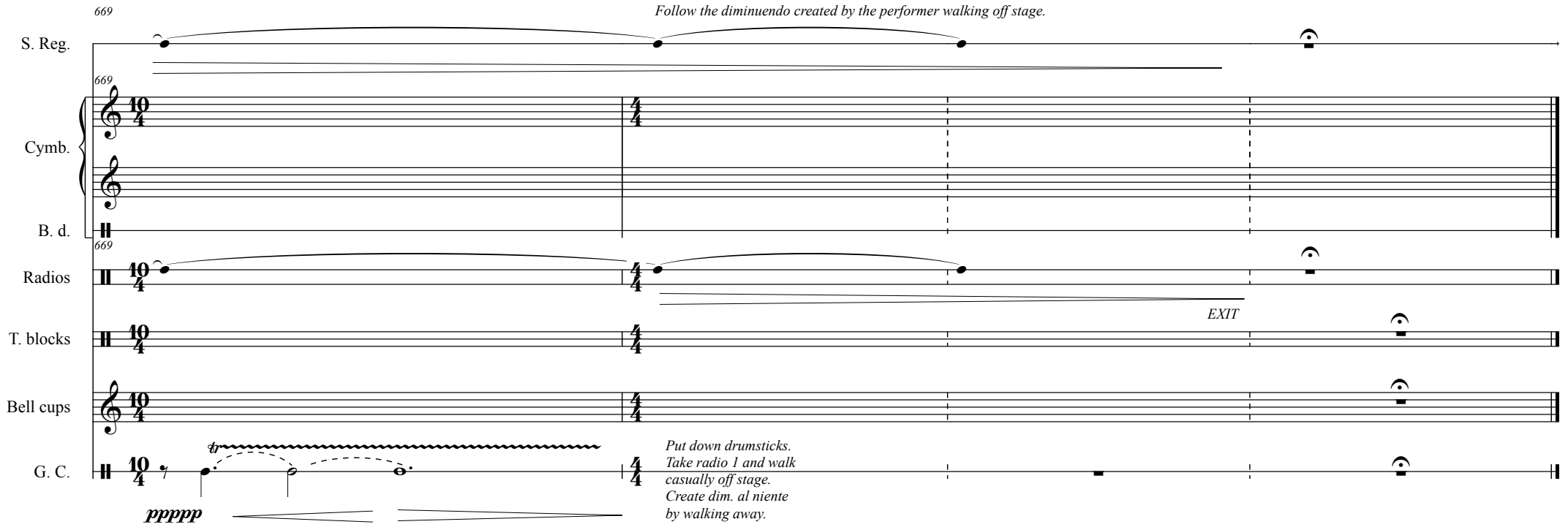

509
Cymb.
B. d.
pp
ppp
ff
pp
ppp
520
Cymb.
B. d.
ppppp
pp
p
ppp
pp
pp
531
Cymb.
B. d.
p
pp
mp
ppppp
pp
p
trem.
mp
pp
542
Cymb.
B. d.
ppp
pp
pp
p
pp


553
Cymb.
B. d.
564
Cymb.
B. d.
575
Cymb.
B. d.
586
Cymb.
B. d.


597
10 8
15 8
16 8
20 8
S M
The number of repetitions are not important, make a gradual transistion.
Cymb.
ppppp
ppppp
ppp
non dim.
606
S. Reg.
Recording of a tennismatch and other sounds from the parc
Fade in very slowly until measure 612
Leave on this level until otherwise stated
pp
606
Get angklung
Angklung
trem.
Get up and start moving slowly to position 2 while playing ...
Repeat ad lib until arriving at position 2
Cymb.
trem. with left hand only
p
mp
mf
f
non dim.
p – ppp
Lento meditativo
≈ 50
613
Turn on radio 1
Leave radio 1 on this level until the end
Turn on radio 2
Radios
ppp
ppp
T. blocks
ff
mf
Bell cups
mp
p
Heavy beater
pinch with nail
G. C.
ppp
ppppp
p
sfp
ppp
ppppp
p


621
Radios
T. blocks
Bell cups
G. C.
Noise and speech
Change freq.
(turn volume down to zero, but leave turned on )
sub poss.
sub ø
630
Noise and music
Tune slowly away
Mostly noise
638


647
Gradually go beserk with the volumen and freq. dials on the radio
Noise and speech
Leave at a random freq.
Noise and speech
Radios
Change freq.
mf
sub ppp
Change freq.
T. blocks
Bell cups
G. C.
pp
mf p
sf mp
pp
mf p
654
S. Reg.
654
As fast as possible
turn off radio 2
Radios
sub f poss.
G. C.
mp ppp
pp
Stand up suddenly and -> f poss.
Hit G.C with the outmost force
664
S. Reg.
Gradually fade out
664 ( Radio 1 )
Radios
T. blocks
Bell cups
Soft mallets
G. C.
pp
ppp


669
Follow the diminuendo created by the performer walking off stage.
S. Reg.
669
Cymb.
B. d.
669
Radios
EXIT
T. blocks
Bell cups
G. C.
tr
ppppp
Put down drumsticks.
Take radio 1 and walk
casually off stage.
Create dim. al niente
by walking away.